

KSOR GUIDE

MARCH 1978



KSOR GUIDE an arts magazine

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Cover: "Coast Zephyr" by Ron Chaddock
Opposite: by Frank Lang

The KSOR Guide is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds for subscribers and advertisers.

The Guide encourages the submission of articles, artwork and poems by readers. Submission will be considered for publication if submitted with a written authorization for publication.

KSOR operates on a frequency of 90.1 from a transmitter located on Mt. Baldy, outside of Phoenix, with a power of 1.95 KW. Our Grants Pass translator is licensed for operation on 91.3 FM.

Our telephone number is 432-6300. We welcome your comments. Call or write us.

Five Poems

Nothing Such as Yesterday

(for my father)

The streets my father
Dances his footsteps through
Now lie echoing in his tears
But it's no one's cry,
No one's laughter.
It was his sweet birthday cake to eat,
And Time's birthday candles to blow out.
The uncontrollable taste still awakes,
His sun
His moon
His sky to breath
His breath through experience
Though the fears lie face down.
He doesn't see them nor remember them
Only the dance
But the dance still goes on
I try to tell him
But its a different music
We each hear.
Nersesian

You hurt me.
So tender.
Like a model, with her hair dyed in the surprised color of blood.
The lights, but an un-hollywood darkness,
an 80 proof darkness,
almost counting out the existence of anyone in it.
Yes, I was rare in that one particular dream of love.
And the memory, now,
a fragrance of dew,
settling after the rain of a nuclear explosion.
Almost that deer in his fall,
with a bullet in his side,
"A New Experience" is not titling it in it's utmost,
to call it "The Beauty"
would almost be understandable to the deer.
The newness of this feeling each time,
in different faces,
and this one particular time.
Ah Hell!
You hurt me,
so bad.

Nersesian

Her eyes, the fountain
of a thirsty man's will.
I drink the wine
Uniting my lips
With the cup of her mouth.
I swallow each kiss
Each with its own taste
Until she "the giver"
shows me the bottom
Of her eyes
And tells me I have
drunk my own reflection.
Nersesian

Rome

Keep the peace forever bound
right with laws and sentences
Rome's life was her mother
she-wolf's night of savagery
tearing the flesh of all
until her favored sons
learned all too well and
killed her in her bed
unbelieving she died alone
eyes open
they cut off her head.
Giuseppe deFranco

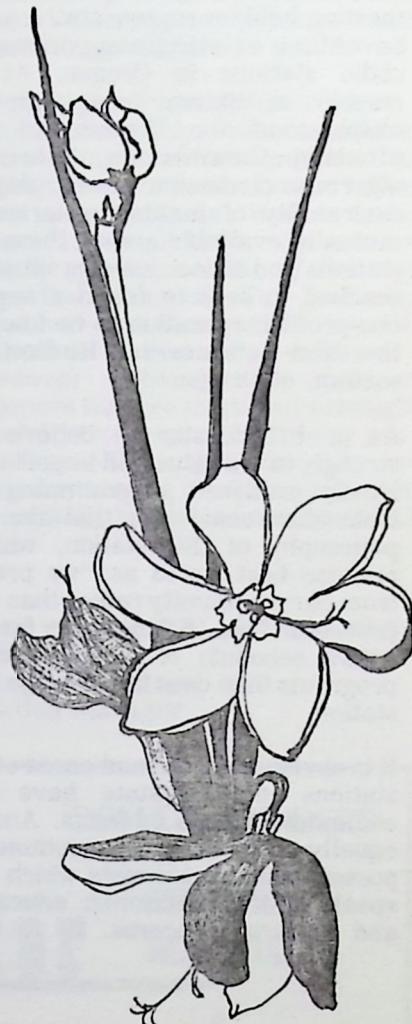
Another Continuum Poem

how fortune moves
from father to son
France Italy
countries by
and of the sea how

the spirit of conquest changes
makeups so easily
a clown
juggles

riches of the jewelsearch how

it leaves apejunk
the crowns
of broken cities.
Giuseppe deFranco



Jeanie Linn

From the Director's Desk

Several months ago I reported to you a meeting held for representatives of the seventeen existing non-commercial radio stations in Oregon. At that session in Salem held under the auspices of the Educational Coordinating Commission, there was vigorous discussion concerning the desirability of making programming mutually available among these radio stations and a decision was ultimately reached to seek to found a separate non-profit corporation to be known as the Non-Commercial Radion Consortium of Oregon.

As a broadcaster I believe very strongly in the value and importance of locally produced programming. It is from that conviction that the basic philosophy of this station, which is perhaps best stated as "we program from our community rather than to it," proceeds. Thus, KSOR has a far more active schedule of locally produced programs than does the average public station.

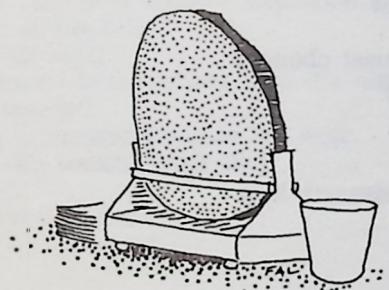
It is obvious that the audiences of radio stations in this state have many common regional interests. And it is equally clear that many communities possess unique resources which might speak to those common educational and cultural concerns.

Surprising as it may seem, it is the first meeting ever held to which representatives of all non-commercial radio stations in the state were invited. It is an idea whose time has come. We at KSOR are proud to have played a role in helping to develop this dialog and intend to devote ourselves to the formation of the Consortium. Perhaps the time is not long distant when you may hear concerts from the University of Oregon or readings from the Portland Poetry Center over KSOR as a result of the Consortium's presence.

Perhaps KSOR's own programming developed from the rich cultural resources of this community might interest audiences in other parts of Oregon as well.

Radio was founded as a locally programmed service and the FCC still places a strong priority on local programming. KSOR naturally values its national programming but it seems to me that the Consortium speaks to a very fundamental aspect of broadcasting — the enrichment and expansion of locally produced programming in the State of Oregon. I hope this comes to pass.

Ronald Kramer
Director of Broadcast Activities



Frank Lang

Ante Meridian

At the beginning of February KSOR expanded its broadcast day (for the first time in a year and a half) by beginning its broadcast day two hours early, at 8 in the morning.

The program which fills this time is entitled ANTE MERIDIAN, literally "before midday," spoken in Latin (which is rare these days — speaking as one of the four students of this famous language at the college).

The program was my idea, and it too is something rare, at least in today's radio world. We've been experimenting in a midst of soft jazz with light classical music, along with the stoic (traditional) time and weather reports. Hourly national news reports are around the corner, as well as some interesting short features from National Public Radio.

I am having a great time doing the program on weekday mornings; although it has necessitated an

alteration in my lifestyle. There has been a nice response so far and some helpful suggestions.

The juxtaposition of different forms of music (but not only) has been swirling around in my mind for some time. I am finding the contrasts very telling. Being a musician (as well as broadcaster) I love all kinds of music and have long been a critic of the rigid separation of forms. Our just completed survey indicates that — indeed — there is — currently — less of a crossover between our different audiences than we might have thought. Hopefully this program will sway you a bit, if you think you like only one particular kind of music we play. You are cordially invited to tune in and let it try.

Every morning 8 til 10 AM — ANTE MERIDIAN.

Howard La Mere
Station Manager



Oncal Weighter Lonsway

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THE OREGON SHAKESPEAREAN FESTIVAL
presents

in the Angus Bowmer Theatre

TARTUFFE by Moliere directed by Sabin Epstein, with scenic design by Richard L. Hay, costume design by Merrily Ann Murray and lighting by Dirk Epperson. This is a play about the funniest, most deliciously ferocious hypocrite/villain in literature. His machinations make joyful theatre. This production uses the Richard Wilbur translation. Members of the cast include Rex Rabold in the title role; Equity Guest Artist Fredi Olster as Elmire; Larry R. Ballard as Orgon; Melody Ann Page as Dorine.

"Superb production"

—Ted Mahar, *Oregonian*

PRIVATE LIVES by Noel Coward directed by Dennis Bigelow, scenic design by William Bloodgood, costume design by Jeannie Davidson and lighting by Dirk Epperson. This is a bubbling concoction of audacity and delight about people who find it hard to live together, impossible to live apart. Michael Santo plays Elyot; Fredi Olster plays Amanda; Kenned MacLver plays Sibyl and Richard Rossi plays Victor.

"It's a delightful piece of drawing room theatics and one very funny play . . . The perfect martini of life . . . dry, intoxicating and bound to provoke hilarity." —Ron Cowan, *Oregon Statesman*

MOTHER COURAGE AND HER CHILDREN by Bertolt Brecht directed by Producing Director Jerry Turner, scenic design by Richard L. Hay, costume design by Jeannie Davidson, lighting by Dirk Epperson. A thought-provoking, deeply moving chronicle of courage and cowardice in a world at war. A feast for the intellect and the emotions. Translated by Ralph Manheim, this Festival production has Margaret Rubin as Courage; Equity Guest Artist Rick Hamilton, Terry Hays and Richard Farrell as her children.

"The STAGE II presentation is impressive and more entertaining than Brecht intended the play to be."

—Al Reiss, *Medford Mail Tribune*

at the Black Swan

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS by Paul Zindel, directed by William Glover, scenic design by Richard L. Hay, costume design by Phyllis A. Corcoran, lighting by Robert Peterson. Tears of love and laughter glisten through this play about the perils and possibilities of surviving in mid-20th Century America. Mimi Carr plays Beatrice; Ruth and Tillie are Jahnna Beecham and Cameron Dokey. Ruth King plays Nanny.

"Fine ensemble playing . . . You feel part of their human drama."

—Ron Cowan, *Oregon Statesman*

Now through April 1

Friday and Saturday evenings April 14 through May 13.
Call 482-4331 for brochure and ticket information.

SUNDAY

8A.M. ANTE-MERIDAN

A mixture of light classical, light jazz, with news and public affairs.

10 AM — WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30 — FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

1:30 PM — BBC SCIENCE MAG.

News reports about recent research and discoveries in the world of science.

2 PM — KEYBOARD IMMORTALS

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music redorded and played on the "Vorsettzer".

3 PM — SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music, folk music, prose, humor, etc.

6 "TALKING ABOUT THEATRE" Noted British theatre people discuss their craft, actress Siobhan McKenna, actress Dam Sybil Thorndike, designer Sean Kenny, actor-playwright Peter Ustinov, director Peter Hall, playwright Harold Pinter, critic Kenneth Tynan, actor Albert Finney and actor-playwright Noel Coward.

12 "LOVELY HULA HANDS" Music from our 40th state, traditional chants and modern hulas.

19 "BLACK MAN IN AMERICA" Studs Terkel talks with writer James Baldwin on the black experience, 1960.

26 "CONTEMPORARY POPULAR MUSIC OF VENEZUELA"; From music played on the indigenous Venezuelan folk guitar to the synthesizer.

4PM SISKIYOU MUSIC HALL

- 5 Violin Concerto in D minor, Op. 47 - (Sibelius)
- 12 The Wooden Prince, Op. 13 - (Bartok)
- 19 Scheherazade - (Rimsky-Korsakov)
- 26 Violin Concert No. 1 in G minor, Op. 26 - (Bruch)

6:30 PM — VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

7:30 PM — NEW YORK PHILHARMONIC

Weekly broadcast concerts by the New York Philharmonic now in its third broadcast season.

- 5 Carmen Ballet (Bizet-Schedrin). Violin Concerto (Brahms). Itzhak Perlman, violin; Erich Leinsdorf, conductor.
- 12 Symphony No. 8 (Bruckner). Klaus Tennstedt, conductor.
- 19 Symphony No. 6 (Vaughn Williams). Piano Concerto (Schumann). Symphonic Metamorphosis (Hindemith). Rudolf Firkusny, piano; Rafael Kubelik, conductor.
- 26 Symphony No. 99 (Haydn). Symphony No. 9 (Bruckner). Rafael Kubelik, conductor.

9:30 PM - JAZZ REVISITED

5,9 "Parallels" - three versions
each of "Hallelujah" and
"Azure".

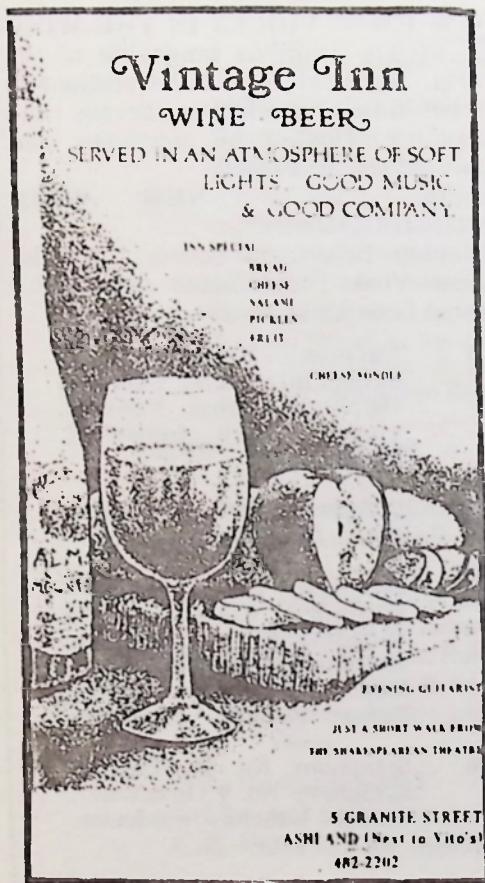
12,16 "One O'clock Jump" - five
recorded versions of a com-
position much favored by jazz
musicians.

19,23 "They All Play Morton" -
Jelly Roll Morton com-
positions as played by a
variety of jazz groups.

26,30 "Doubles" - Two recordings of
the same tune by Louis
Armstrong, Benny Goodman
and the original Memphis
Five.

10 PM JAZZ CONTINUED

10:30 PM JAZZ



MONDAY

8 A.M. ANTE MERIDAN

ANTE MERIDAN

10 AM FIRST CONCERT

6 Symphony No. 7 (1942)
 "Leningrad" (Shostakovich)
 13 Symphony No. 3 in D minor
 (Mahler)
 20 Violin Concerto in A minor
 (Dvorak)
 27 Gospard de la Nuit for piano
 (Ravel)

3 PM CONCERTS FROM GERMANY

4:30 PM PEOPLE AND IDEAS

5 PM — JAZZ CONTINUED

Vignettes in music of contemporary jazz figures hosted by Dennis Sherwood.

5:30 PM CRYSTAL SET THEATER
6 PM KSOR INFORMATION SER

VICE

6 The Youth's Magic Horn -
(Mahler)
13 Grand Canyon Suite - (Grofe)
20 Symphony No. 100 in G major
"Military" - (Haydn)
27 Pictures at an Exhibition -
(Mussorgsky)

9:15 PM TALK STORY

9:45 PM ROCK

THOUGHT FOR THE MONTH

BE YOURSELF - BUT DON'T OVERDO IT.

TUESDAY

8 A.M. ANTE MERIDAN
10 AM FIRST CONCERT

- 7 Piano Quintet in E flat major Op. 44 (Schumann)
- 14 Fanfare for the Common Man & Lincoln Portrait (Copland)
- 21 Symphony No. 3 (Schumann)
- 28 Symphony No. 4 in A minor, Op. 63 (Sibelius)

3 PM — KENT IN CONCERT

Weekly concerts from Kent State University.

4 PM — PUBLIC POLICY FORUMS
These forums explore major public policy issues. They feature face-to-face encounters by well-known authorities of differing views, and questions and comments from experts in public policy. Produced by the American Enterprise Institute for Public Policy Research.

- 7 Regulation of political campaigns: How successful?
- 14 The future of the United Nations
- 21 National economic planning: Right or wrong for the U.S.?
- 28 Bussing: Constructive or defensive?

5 PM — CHATTERBOX

Stories, songs, and plays for children.

5:30 P.M. EUROPEAN REVIEW

6:00 — P.M. KSOR INFORMATION SERVICE

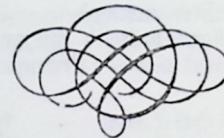
| 6:15 P.M. SISKIYOU MUSIC HALL

- 7 Harpsichord Concerto in D major, Op. 21 - (Haydn)
- 14 Death & Transfiguration, Op. 24 - (Strauss)
- 21 Symphony in C - (Bizet)
- 28 Billy the Kid - (Copeland)

9:15 PM CRYSTAL SET THEATER

9:45 PM ROCK

10:00 PM ROCK PREVIEW
courtesy of SISTER RAY RECORDS,
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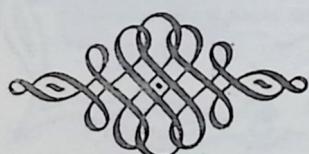
Songbooks

Lessons



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WEDNESDAY

6:19 SISKIYOU MUSIC HALL

8 A.M.	ANTE MERIDAN
10 AM	FIRST CONCERT
1	Serenade No. 7 in D, K. 250 "Hoffner" (Mozart)
8	(BERLIOZ-d. 1869) Symphonie Fantastique Op 14a and Lelio, the Return to Life, Op. 14b.
15	Piano Sonata No. 18 in E flat major, Op. 31, No. 3 (Beethoven)
22	History of a Soldier (Stravinsky)
29	Sonata in A major for violin and piano (Franck)

1	Piano Concerto No. 1 in E flat major - (Liszt)
8	Royal Fireworks Mass - (Handel)
15	Vaughn-Williams Symphony No. 8 in D Minor
22	The Red Poppy - (Gliere)
29	Symphony No. 3 in C minor op 78 (Organ) - (Saint-Saens)

9:15 VINTAGE RADIO
9:45 ROCK

3:00 PM — EARLY MUSIC

4 PM TALK STORY

4:30 SPECIAL OF THE WEEK

5:30 FOOD FOR THOUGHT

5:45 WOMEN NOW

6 PM KSOR INFORMATION SERVICE



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THURSDAY

8 A.M. ANTE MERIDAN
10 AM FIRST CONCERT

- 2 Swan Lake Ballet (original score) (Tchaikovsky)
- 9 Concerto for 2 guitars and orchestra (Castelnuovo-Tedesco)
- 16 Piano Concerto No. 26 in D major, K. 537 (Mozart)
- 23 Three Nocturnes (Debussy)
- 30 Dybbuk Ballet (Bernstein)

3 PM BALDWIN WALLACE CONCERTS

4 PM FOCUS

4:30 MBARI MBAYU

5:30 900 SECONDS

5:45 HOLISTIC HEALTH

6 PM KSOR INFORMATION SERVICE

6:19 SISKIYOU MUSIC HALL

- 2 Flute Concerto No. 1 in G major, K313 - (Mozart)
- 9 The Bells - (Rachmaninoff)
- 16 La Mer - (Debussy)
- 23 The Mysterious Mountain, Op. 132 - (Hovanness)
- 30 Petrushka, complete 1911 version - (Stravinsky)

9:15 JAZZ REVISITED

9:45 ROCK



FRIDAY

8 A.M. ANTE MERIDAN
10 AM FIRST CONCERT

- 3 New piano music by Beethoven, Schubert, Chopin, Liszt, Debussy and Brahms as dictated to Rosemary Brown with commentary.
- 10 Gloria (Vivaldi)
- 17 (St. Patrick's Day) Symphony No. 3 "Pastoral" (Vaughn-Williams)
- 24 Violin Concerto in E minor, OP. 64 (Mendelssohn)
- 31 Symphony No. 8 in C minor, Op. 65 (1943) (Shostakovich)

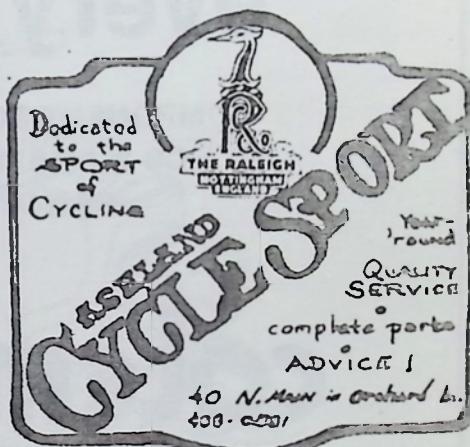
3:00 PM — KEYBOARD IMMORTALS

(see Sun. 2:00 PM)

4:00 PM — FOLK FESTIVAL U.S.A.

(see Sun. 11:30 AM)

6 PM KSOR INFORMATION SERVICE



6:19 SISKIYOU MUSIC HALL

- 3 Gaite Parisienne - (Offenbach)
- 10 Scythian Suite - (Prokofiev)
- 17 In a Summer Garden - (Delius)
- 24 Clarinet Concerto in A, K622 - (Mozart)
- 31 Piano Concerto No. 1 in E minor, Op. 11 - (Chopin)

8 PM CHICAGO SYMPHONY

- 3 TIPPETT: Symphony No. 4 (World Premiere).
- BRUCKNER: Symphony No. 7 in E.

10 BARTOK: Piano Concerto No. 2

PROKOFIEV: Alexander Nevsky, Op. 78.

17 BARBER: The School for Scandal Overture, Op. 5

BEETHOVEN: Piano Concerto No. 3 in C Minor, Op. 37.

R. STRAUSS: Don Quixote, Op. 35.

24 FRANCK: Symphonic Variations for Piano and Orchestra

SCHUBERT: Symphony No. 9 in C, D. 944

LISZT: Totentanz for Piano and Orchestra

10 PM JAZZ ALBUM PREVIEW
courtesy of RARE EARTH, Ashland
10:40 JAZZ

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SATURDAY

8 A.M. ANTE MERIDAN
 10 AM MUSIC OF PUCCINI
 10:30 DUTCH SOLOISTS
 11 AM METROPOLITAN OPERA

4 Pelleas Et Melisande (Debussy) Begins at 10:30 a.m.
 11 La Favorita (Donizetti)
 18 L'Elisir D'Amore (Donizetti)
 25 Don Giovanni (Mozart)

2:00 OPTIONS

3 PM MUSIC HALL DEBUT

4 PIANO CONCERTO NO. 3 (RACHMANINOFF)
 11 WHEN LILACS LAST IN THE DOORYARD BLOOMED (ROGER SESSIONS)
 18 HAROLD IN ITALY (BERLIOZ)
 25 CANTATA FOR THE REFORMATION FESTIVAL AND CANTATA FOR THE 27TH SUNDAY AFTER TRINITY (BACH)

4 PM SISKIYOU MUSIC HALL

4 Symphonie Espagnole, Op. 21 - (Lalo)
 11 Variations on a Nursery Tune, Op. 25 - (Dohnanyi)
 18 Suite No. 3 in G, Op. 55 - (Tchaikovsky)
 25 Serenade No. 1 in D major, K 100 - (Mozart)

7 PM EARPLAY

4 The Sun City Chronicles by the Dudley Riggs Brave New Workshop
 11 Annula Allen by Emily Mann
 18 A Game Of Dice by Dimitri Kehaidis
 25 Good Causes by Gamble Rogers

8:00 PM — COOKIE JAR

A potpourri of absurdity and information.

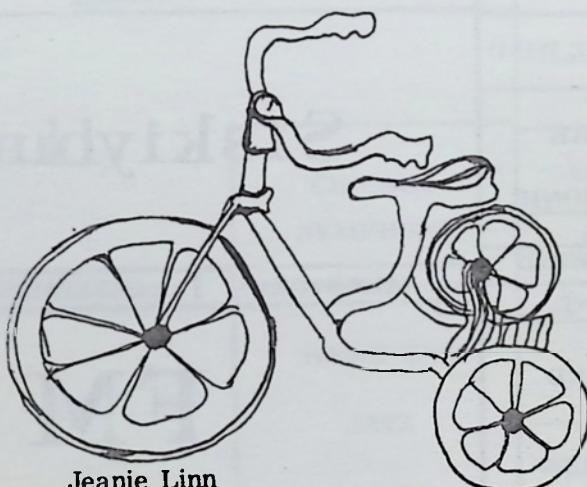
9 PM LIVE FROM THE VINGAGE INN

KSOR broadcasts live performances of local artists.

10 PM LITHIA SPRINGS SPECIAL

A program of folk and contemporary music and comedy.

12:00 AM — WEEKEND JAZZ



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EUROPEAN REVIEW

FOOD FOR THOUGHT

900 SECONDS

TRANSATL

WORDS & MUSIC

FOLK
FESTIVAL
U.S.A.

BBC SCIENCE MAG.

KEYBOARD
IMMORTALSSUNDAY
SUPPLEMENTSISKIYOU
MUSIC
HALL

VOICES IN THE WIND

NEW YORK
PHILHARMONICJAZZ REVISITED
JAZZ CONT.WEEK END
JAZZCONCERTS
FROM
GERMANY

PEOPLE & IDEAS

JAZZ CONT.

CRYSTAL SET
THEATRE

KENT IN CONCERT

PUBLIC POLICY
FORUMS

CHATTERBOX

EUROPEAN REVIEW

KSOR

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ETIC PROFILE LEARNING ABOUT LEARNING WOMEN NOW

ARTS FORUM

PUCCINI

DUTCH SOLOISTS

METROPOLITAN

OPERA

OPTIONS

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STORY	FOCUS		
AL THE EK	MBARI-MBAYU	FOLK FESTIVAL	SISKIYOU
THOUGHT	900 SECONDS	U.S.A.	MUSIC HALL
N NOW	HOLISTIC HEALTH		
INATION	SERVICE		

LC Hall

RADIO JAZZ REVISITED

CHICAGO
SYMPHONY

COOKIE JAR

LIVE FROM
THE VINTAGE INN

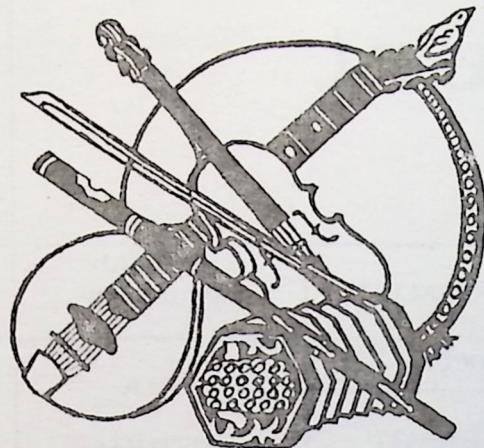
WEEK END
JAZZ

LITHIA
SPRINGS
SPECIAL

WEEK END JAZZ

ck

the BOYS of the LODGES



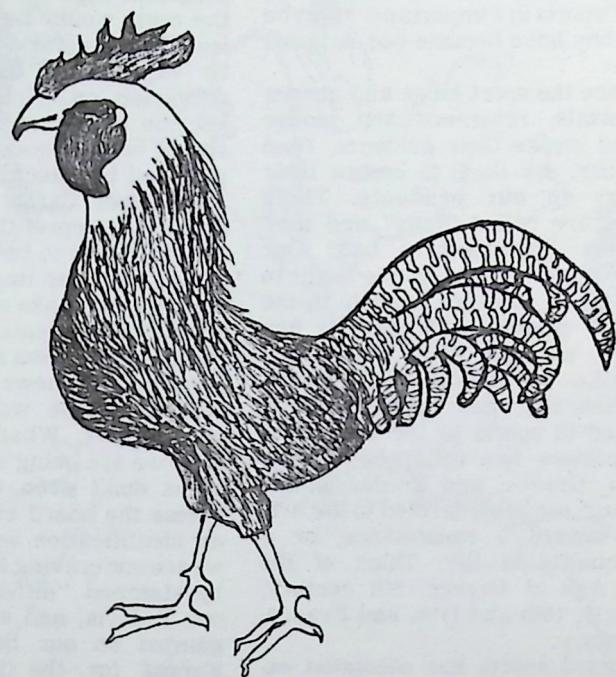
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Southern Oregon Folklore Society



Jeanie Linn

Sports at arts' expense

A Money Smell

by Elaine Witteveen

Do you get the feeling that competitive sport news is gaining on us? The acres of space the media devotes to sport verbiage, photo blow-ups, miles of film is already excessive and growing. You Protest "sports are important!" Maybe so, but they have become our national religion.

We place the sport kings and queens on pedestals, reverence and idolize them and invoke their guidance, read their books, ask them to bestow their blessings on our products. Their followers are called "fans" and they are legion. So what's so bad? Our values are out of balance. We ought to demand equal time for the arts in the media, in schools and out. If, furthermore, we don't make a stand, it looks like we're doomed. Every civilization that has become totally immersed in sports to the neglect of other matters has collapsed. Egypt, Sumeria, Greece, and Rome. On the other hand, societies devoted to the arts tended toward a renaissance, or a rising quality of life. Think of the Golden Age of Greece, 6th century, B.C., Italy, 16th and 17th, and France, 19th century.

Organized sports has escalated exponentially since WWII. There's money in sports, and when there's a money smell around, somebody is sure to nose it out. It becomes a public virtue and a "necessity" and endorsed by doctors, politicians and educators. In contrast, art is labeled "unnecessary" and even worse, a "frill". Comes budget time, no question which gets the axe first. Despite this, 91 percent of the public feel their children should have some art training, and 43 percent that the kids do not have enough chance to participate in or hear music, see plays or go to other art events.

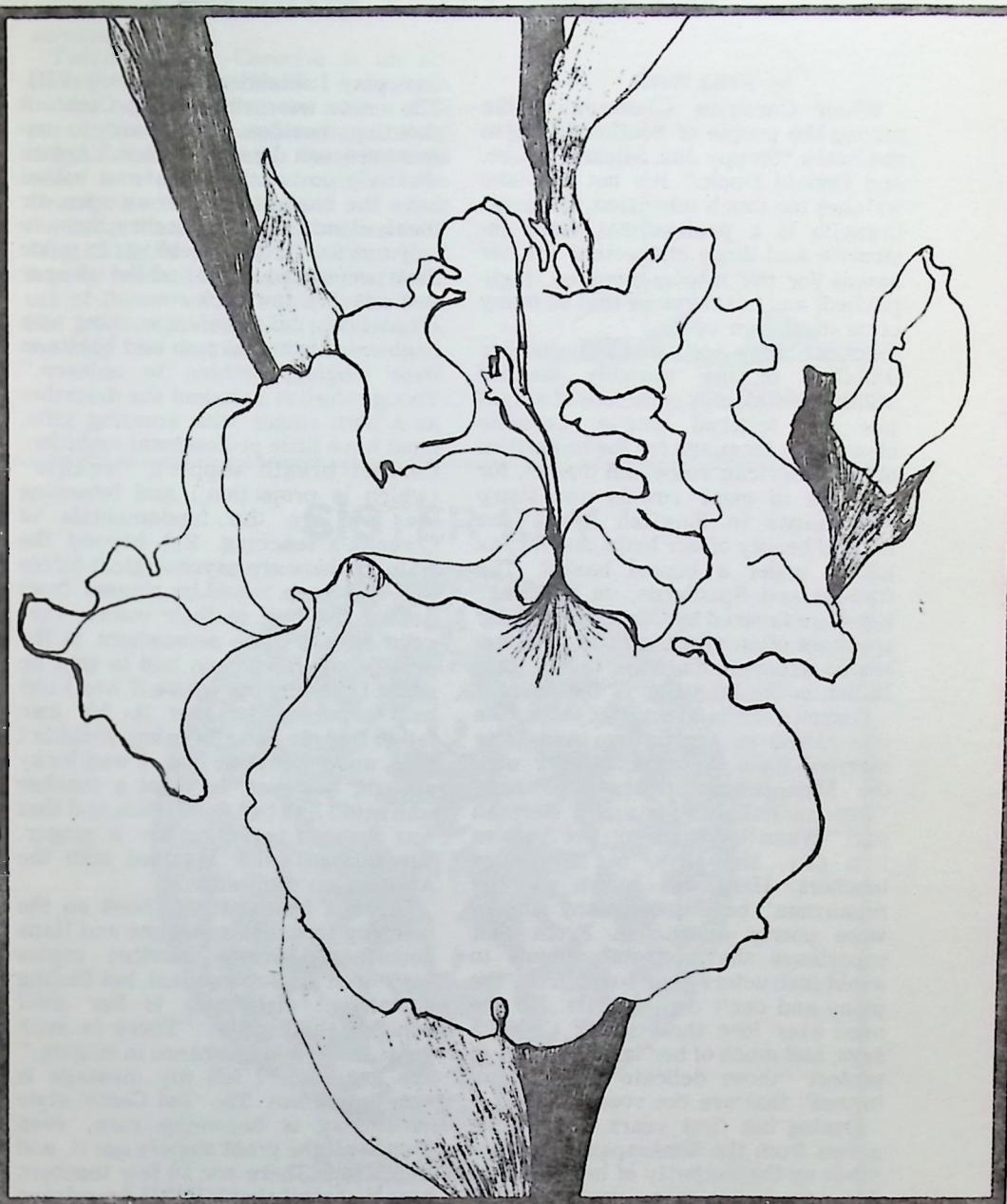
At the expense of the arts the schools are unwittingly subsidizing, fostering and promoting organized sports. The

sport syndrome is responsible for the "star" system, which hoists one child above another in recognition and opportunity.

Balance these sports with an art program. Wipe out the star system, and the costs would be no more, possibly less. Every child deserves the right to be exposed to the arts from kindergarten on. Not all of them will become artists of course but not one should be deprived of the opportunities provided by education in the arts.

President Carter speaks of human rights. I interpret that to mean helping the individual to be all he is capable of being. Is this an impossible dream? At least we can make a try for it. A recent Harris poll indicated 75 percent of the people wanted less sports coverage and more general news. Editors, however, insisted people want more, not less sports news. What does this imply? That we are being sold something a lot of us don't even want. We need an across the board cultural enrichment, an identification with the arts. Today we see our craving for identity gratified by stamped "different" messages on our T-shirts, and stripes and pictures painted on our hot rods and vans. Except for the triumph of KSOR programming in this region, radio dins what passes for music into our helpless ears day and night. TV is an insult to our intelligence. What tends toward art on TV is rarely enough in depth to serve to elevate our national taste.

Little ball players in uniforms just like their elders are coached to win, for winning is the name of the game; not sportsmanship, not plain fun. Heroes are winners. Sports will always be with us. But ofr a better, wiser, balanced citizenry for the future, we should demand equal time for the arts. Artists in the schools, arts in education. It would show we cared about the future. Then perhaps happily or civilization, like those others, won't collapse.



Jeanie Linn

String of Pearls

by Fritz Reith

When Cornelia Clemens walks among the people of Southern Oregon she hears "Sloppy Joe, Mickey Mouse, and Donald Duck." It's not that she watches too much television, however. Cornelia is a professional voice instructor and those characters are her names for the mushy-mouthed, high-pitched, and nasal voices that so many of us must own up to.

I'm a Sloppy Joe, she says, and her imitation of my mumbly manner makes me suddenly conscious of a tight jaw and fettered tongue. Cornelia blames the language for the impurities of the American voice and dialect, for the lack of clear vowels and sharp consonants in English keeps the natural beauty of our lungs and larynx hidden under a bushel basket. The Italians and Spaniards, on the other hand, are favored by Cornelia as lovely speakers often needing little training. It's no accident, Cornelia thinks, that Italian is the language of the opera.

Cornelia has lived here six years. She was raised in Amsterdam and later married Hans Clemens, a tenor with the Metropolitan Opera who sang "with an Italian style and a German soul." When they moved to Los Angeles (a city, she says, of 1200 voice teachers) Hans was known as "the repairman" because so many singers were poorly instructed. From that experience she cautions students to avoid instructors that teach from the piano and can't demonstrate. No one need ever lose their voice, Cornelia says, and much of her teaching goes to protect "those delicate white membranes" that are the vocal chords.

During her first years in Ashland, actors from the Shakespeare Festival made up the majority of her students. Some wanted to learn singing but all used help with projection. Working on an outdoor stage makes great demands on an actor's voice. She says, "The

first play I attended was Henry VIII. The actors were all shouting. Constant shouting, besides being hard to understand, can destroy a voice." Actors that rely on hearing their own voices have the hardest time in an open air theater and Cornelia teaches them to rely more on internal feelings to guide their performance and find the whisper that reaches the back row.

Lately Cornelia prefers working with beginners "who have no bad habits to their singing, nothing to unlearn." Though she has a student she describes as a born singer with amazing gifts, most have little professional ambition. Correct breath support, "squillo" (which is projection,) and loosening the jaw are the fundamentals of Corenlia's teaching. But beyond the training there are psychological forces that can keep would-be singers from finding the best in their voices, Cornelia says. "Often somewhere in the past people have been told to shut up and if I can find out where it was I can help a person get over it. My own father told me I couldn't sing, shouldn't sing, and I believed him. I was lucky enough, however, to meet a teacher who said I had two good tones and that was enough to make me a singer. Seven years later I soloed with the Amsterdam orchestra."

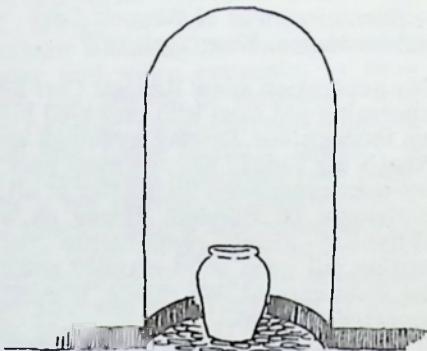
Cornelia has written a book on the teaching techniques that she and Hans developed. Several hundred copies have been printed and sold, but finding a national distributor is her chief concern these days. "There is such great abuse and ignorance in singing," she laments. "I feel my message is very important. The 'Bel Canto' style of singing is becoming rare, even though all the great singers use it, and that's sad. There are so few teachers here that really know if that Americans with great talent and serious ambition must study in Europe."

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Pearls

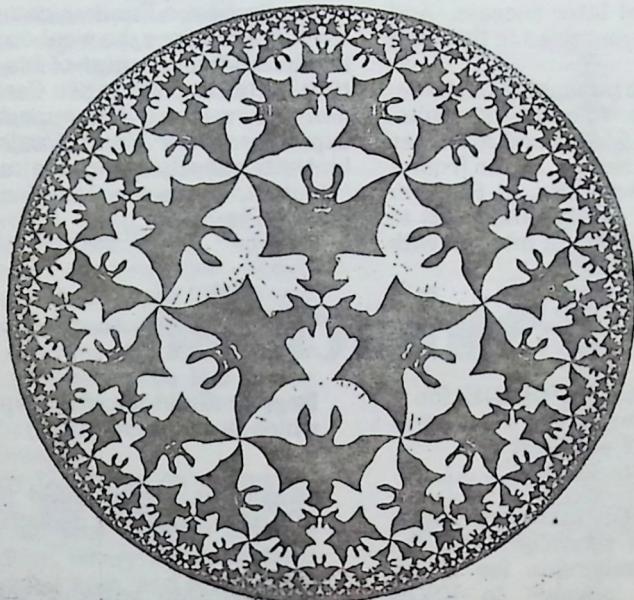
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Twice blessed, Cornelia is an accomplished painter. She has a diagram in the book showing the notes of a person's range and where they originate anatomically. Cornelia says when a student has mastered the "controlled relaxation" of her teaching, the notes become as beautiful as a string of pearls. "That is why I love to teach, to see people learn the use of thier own instrument, the best and most mysterious of instruments, the only one that is not man-made."



Frank Lang

SISTER RAY



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Gossipy Tidbits

by John Stafford

The Reminiscences of Bennett Cerf
Random House, New York 1977

My generation knew Bennett Cerf as a charming old man who chuckled his way through our Sunday evenings on "What's My Line?" For the most part, if we ever considered the matter at all, we thought of Random House as a publishing giant responsible for grinding out good solid classics since time immemorial. We rarely, if ever, connected the two.

The truth, of course, is that Random House was founded almost single-handedly by Cerf in 1925, that the company struggled along for years on the merits of the Modern Library series that Cerf purchased as the core of the new company, and that Cerf's personal charm and shrewd business sense were the essential factors in Random's colossal later success. And the whole story is contained in this slim volume.

As a study of the publishing business, this book is not without its faults. Edited by Cerf's widow and a former senior editor of Random House from a series of taped interviews, *At Random* is very informal, chatty, and tends to gloss over many points of interest with

little comment. Cerf tells the story of his life at Random as if recounting it for guests gathered for a country weekend before a rainy-day hearthside.

Since it is invariably foolish to swell on what a book might have been but isn't, we'll leave that point behind. Let someone else write the corporate history. The book may even prove more valuable for its informality; one gets some idea of the personality of the man who was publisher to the finest writers of this century.

Fortunately for the reader, Cerf was a perfectly urbane gossip. He recalled the unusual stories and small personal anecdotes about great writers from William Faulker, James Joyce and Gertrude Stein to John O'Hara and William Styron. For those interested in the lives of great writers, this book will be an immense joy.

The first time Faulker came to New York, for instance, he went on a full-tilt bender and spent most of his vacation time in the hospital. When Cerf berated him for wasting his opportunity to experience New York, Faulker fixed him with a steely eye and simply said, "Bennett, it was my vacation." Other tales abound.

continued on next page

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More 'Random' Gossip

continued

When Cerf became interested in the fate of Ulysses and decided to fight the U.S. censor's ban on importing the book into the United States, he went to see Joyce in Paris. The nearly blind author was so excited at the prospect of finally getting published in the U.S. that he was run down by a taxi while hastening to meet with the publisher. Cerf found him swathed in bandages and slings. When the book was finally brought in, Random House lawyers had to argue with Customs officials for hours to get them to confiscate the infamous ribald novel; American tourists had been smuggling in the Parisian English editions for so long that the border inspectors no longer bothered to take them away.

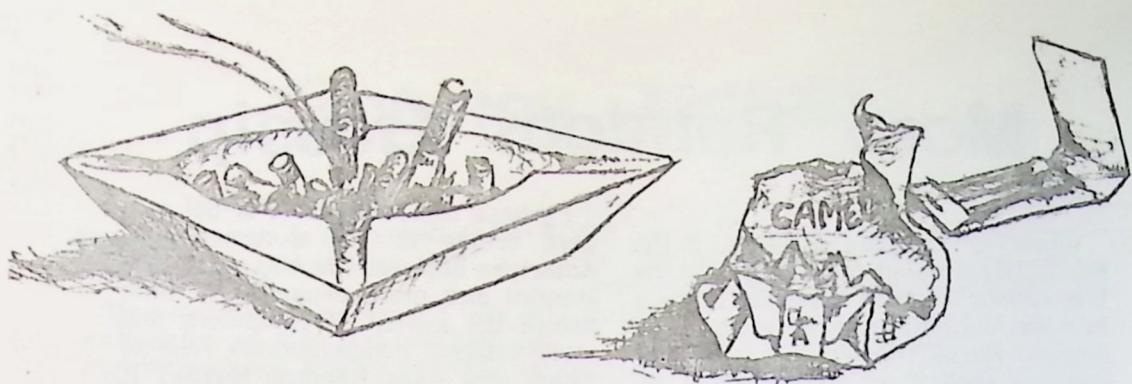
Not all of Cerf's anecdotes are funny. On one occasion, he recalled, Theodore Dreiser, well known as a nasty man, added to his reputation. Cerf's first boss, Horace Liveright, had published "An American Tragedy" and told Dreiser he was going to sell the screen rights for \$50,000. Dreiser felt the book would never bring that much, and Liveright made a bargain with him—Liveright would keep half of any proceeds over \$50,000 as his "agent's fee." Dreiser agreed, but when Liveright came back from Hollywood and announced at lunch that he had sold the film rights for \$85,000, Dreiser became so incensed at the loss of the extra \$17,500 that he threw a cup of scalding coffee in Liveright's face. A nasty man indeed.

The gossipy tidbits go on endlessly, but they are also interspersed with brief essays on what it takes to be a good book editor, where the publishing business is going now, and other such informational topics. For anyone interested in publishing, the book may not be a revelation on these matters, but it will certainly represent an important opinion.

Perhaps most enjoyable is the way Cerf brings to life a time when American business life was somewhat simpler and more congenial, a time before the advent of computers and multi-national conglomerates (one of which now owns Random House.) It was a time when individual men could make a big fortune on charm and a little talent, when a businessman who devoted time to the war effort and considered himself a proud American could also win the friendship of Gertrude Stein, Eugene O'Neill and Bernard Shaw. It was a time now long past, but it lives again in these pages, and it was a time for which literary-minded people, even youngsters like myself who never knew it, will feel some nostalgia.



Frank Lang



After Strawberries

by Alvin Reiss

"I simply had to see you, Bill," Moira said, sitting in the wooden kitchen chair opposite his. She searched her tote bag and withdrew a pack of cigarettes.

Bill's chair was beside the kitchen table, near the crackling woodstove. He took a red-and-white tipped wooden match from a tin holder on the table. Without getting up, he turned in his chair and pressed the match against the hot surface of the range. The match popped to flame and he lit Moira's cigarette. She offered him one. When he shook his head, she said, "Still haven't taken it up, have you?" She returned the pack to her tote bag.

"No." Bill pulled his terry robe together across his chest. He had put on his corduroy pants and the robe when the sound of Moira's car in the yard, and her knock on his door, had gotten him out of bed, up from the warmth of Sunday morning quilts.

"I simply had to see you," she repeated. When he did not answer, she said, "How have you been?" He nodded, indicating that he had been alright. "Where have you been?"

"Here," he said, "mostly."

"And you still haven't gotten a phone?"

"No."

Moira exhaled a deep breath of smoke. "You don't know what loneliness is, do you?"

He hesitated. "Somebody showed me once." Another pause in which they both joined, then, "Do you?"

"It didn't last," she said. "Surely you heard."

"Not from anybody I knew."

"You have no phone." She shook her head slowly. Her red-brown hair, down her back almost to the belt of her jacket, moved with her because it was part of her. "You live so far out. There was never any time." She said around a half-smile, "You know how I am with time. How time is with me."

"I see you made it today."

Moira's voice lightened. "I got this idea for fresh strawberries. You're always offering me fresh strawberries. I thought I'd make you come through."

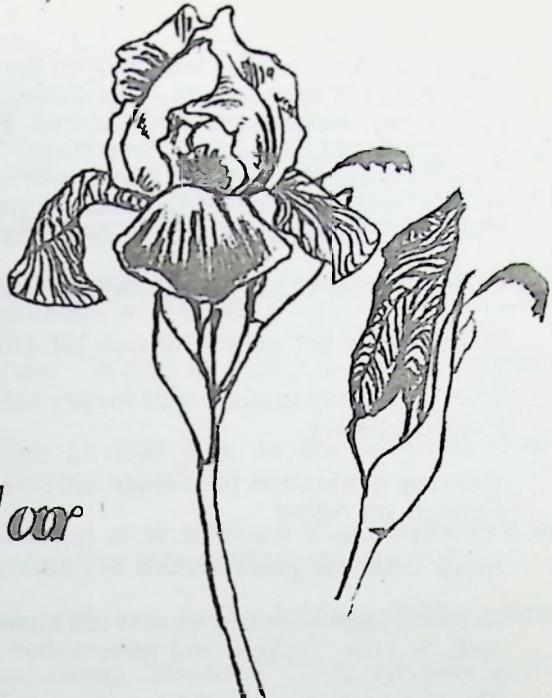
"My God, Moira." Bill stood, walked across the narrow kitchen. He jammed his hands into the pockets of his robe. With his back to her, he said, "You really took your time. The last time I offered them was — June 15."

Moira stared at his back a moment. She inhaled the last of the cigarette and snuffed it out among all the others, beside the crumpled pack, in the ashtray on the table. She gazed into the blankness of the bedroom door, closed, beyond the stove. She glanced again toward Bill, the back of his light blue robe and, on the draining board beside which he stood, the half empty bottle of wine and two empty glasses.

"Was June 15 really that long ago?" she asked.

Bill did not answer. He stared out the small window above the sink at the mud of his driveway blackening remnants of old snow; at the skeleton of his Christmas tree on the trash heap. A few scraps of tinsel clung to the tree, quivering in the sunless wind.

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Arts

Calendar

March 1

Writers Clearinghouse is forming a short fiction workshop. For more information and registration, call Carl Dondinell at 779-7118.

Ashland High school presents the musical, "Once apon a Mattress" March 1,2,3&4. Tickets and info available, call 482-8771.

Wednesday morning story hour for preschoolers at the Ashland Public Library at 10:00.

Rogue Gallery presents Eugene Bennetts recent paintings, March 1-31. 8th and Bartlett, Medford.

2 There will be a Brass Choir Concert at the S.O.S.C. Music Building Recital hall at 8:00 p.m. Public Welcome.

3 SOMEA Vocal Festival at the SOSC Music Recital hall. The Festival beings at 8:00 a.m. and continues all day.

The Larry Dunlap Quartet will by playing at Jazmins March 3rd and 4th. Show begins at 9:30.

S.O.S.C. Theatre dept. presents "Three Sisters" March 3rd, 4th & 5th. Call 482-6203 for more info.

Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30. Everyone welcome. For information call 482-8986.

4 Storyhour for grade school children at 2:30 in the Ashland Public Library.

5 Ashland Film Society presents "Camille" with Greta Garbo. 6:00 & 8:00 p.m. at 59 Winburn Way. \$1.25 members, \$2.00 non-members.

6 Dianna Russell will be lecturing on the SOSC campus. Ms. Russell is Associate Professor of Sociology at Mills College and author of "The Politics of Rape, Rebellion, Revolution and Armed Force" and "Crimes against Women (International Tribunal Proceedings)". Her first lecture, on "Crimes against Women of the World" will begin at 12 noon in Diding room A, Stevenson Union. At 7:00 p.m., in the Britt Ballroom, she will lecture on "Pornography and Violence". Both lectures are free of charge, and the public is welcome.

Concert Choir Concert at SOSC Music Recital Hall. Concert begins at 8:00 p.m.

Donald Kay art exhibit March 6th-17th in the Stevenson Union.

7 Every Tuesday is story hour for pre-schoolers from 10 to 11 a.m. at the Medford Public Library.

Hearing evaluation for Senior citizens from 9:00 - 12:00 at the Rogue Valley Council on Aging.

8 Story hour for preschoolers at 10:00 a.m. in the Ashland Public Library.

9 Ashland High School presents the musical, "One apon a Mattress" March 9th, 10th, & 11th. Tickets and information available, call 482-8771.

The Celebrity Lecture Series presents Peter Lind-Hays lecture at 10:00 a.m. at the Holiday Inn in Medford. Admission by season ticket.

10 SOSC Theatre Department Student Productions in Studio A. For times, call 482-6346.

Ashland Folk Dancers host dancing at 59 Winburn Way. Sessions start at 7:30 p.m.

Community Concert Series presents David Bear-Illan, pianist. Hedrick Jr. High at 8 p.m. Admission by season ticket.

11 Last Saturday Storyhour for grade schoolers at 2:30 p.m. in the Ashland Public Library.

12 Ashland Film Society presents Ingmar Bergmans "The Silence". 59 Winburn Way in Ashland at 6:00 & 8:00 p.m.

13 Ferdinand Routan Art Sale in The Stevenson Foyer S.O.S.C.

14 Saint Patricks Day Dance for Seniors at the Rogue Valley Council on Aging. 1:30 p.m.

Blood Pressure and Urinalysis from 1:00 - 3:00 p.m. at the Rogue Valley Council on Aging.

16 Rogue Valley Model Railroad Club will have a model train show and demonstration at the Ashland Public Library Gresham Room. The exhibits will be open all day with someone to explain and answer questions. There will be two workshops, One for 3rd - 8th graders at 3:00 p.m. and one for all ages at 7:30 p.m. For more info call 482-1151.

17 Ashland Folk Dancers host dancing at 59 Winburn Way, Ashland at 7:30 p.m.

Jazmins presents "Free Bop", freestyle and swing bob style Jazz on March 17th and 18th at 9:30 p.m.

19 Ashland Film Society closes their winter schedule with The Beatles "Yellow Submarine", 6:00 and 8:00 p.m. at 59 Winburn Way, Ashland. \$1.25 members, \$2.00 non-members and 50 cents for Seniors and Children under 12.

21 "Any Wednesday" Dinner Theatre at the Holiday Inn. One week only, March 21st-25th. For tickets call Box Office at 779-6880.

23 Sadie Hawkins Dance for Senior Citizens at 1:30 p.m. in the Rogue Valley Council on Aging Center.

24 Storyhour for Grade schoolers at 3:00 p.m. in the Medford Courthouse Auditorium.

Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30. Everyone welcome. For information call 482-8986.

29 Storyhour for pre-schoolers at 10:00 a.m. in the Ashland Public Library.

30 Jazmins presents the Latin Jazz Group "Montuno". They will play both March 30th & 31st at 9:30 p.m.

31 Folk and Square Dancing at 59 Winburn Way, Ashland. Beginner's session start at 7:30. Everyone welcome.



galleries

ALABASTER EGG: 175 E. Calif., Jacksonville. Noon to 5 p.m., closed Monday.

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m., closed Sunday.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m., closed Sunday.

CRATER ROCK MUSEUM: 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

HEN HOUSE GALLERY: 160 E. Calif. St., Jacksonville. 10 a.m. to 5 p.m., closed Monday.

HIGHER GROUND STUDIO: 175 W. Calif. St., Jacksonville. 11 a.m. to 5:30 p.m. daily, noon to 5 p.m. Sunday.

JACKSONVILLE MUSEUM: N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

LAMPLIGHTER GALLERY: 165 E. Calif. St., Jacksonville. 11 a.m. to 4:30 p.m. daily, closed Monday.

MEDFORD CITY HALL: 8th & Oakdale, Medford. School art exhibits on the 1st floor.

OLD OREGON HISTORICAL MUSEUM: Sardine Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

OREGON TRADER: 135 W. Calif. St., Jacksonville. 10 a.m. to 5:30 p.m. daily. 1 p.m. to 5 p.m. Sunday.

PAULSEN HOUSE: 135 Third St., Jacksonville. 10 a.m. to 5:30 p.m. daily.

PIONEER VILLAGE: N. 5th St., Jacksonville. 9 a.m. to 8 p.m. Wednesday thru Monday, 9 a.m. to 5:30 p.m. Tuesday. Admission charge.

ROGUE GALLERY: 40 S. Bartlett, Medford. 9 a.m. to 4 p.m. daily. Closed Sunday.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

VILLAGE GALLERY: 130 W. Calif., St., Jacksonville. 11 a.m. to 4 p.m. Wednesday thru Saturday, noon to 4 p.m. Sunday.

WITTEVEEN STUDIO GALLERY: 305 N. Oregon St., Jacksonville. Open most afternoons and by appointment. 899-1983.

SHARON WESNER STUDIO-GALLERY: 160 E. Calif., St., Jacksonville. Phone 899-8657.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

OREGON COLLEGE OF ART: 30 S. 1st St., Ashland. On-going exhibits of student work.

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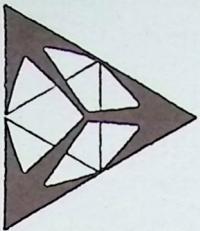
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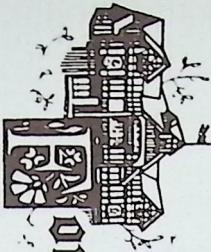
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